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then follows the quotation, and finally the author sums it all up again in his own words. But that is not all, for another summing-up is given in the Conclusion. This waste of time and space appears at its worst in Dr. Mitchell's treatment of the Schlegels, where a comparison of the two contributors is yet added to the above scheme.

The nature of the subject and the method of treatment kept Dr. Mitchell from giving much that is original or new. He traces the theory of the *Novelle* and lets the critics speak for themselves. So much so, that fourteen pages of the thirty-two on Young Germany, for instance, are made up of quotations. And the same is true of the chapter on Heyse, for it consists, to a very large degree, of a close analysis of Heyse's Introduction to Vol. I of the *Novellenschatz*. The author never forgot the aim of his investigation and stuck to his subject from start on finish. The treatment of Spielhagen, running like a colored line thru the entire book, now in the notes, now in the body of the discussion, alone seems peculiar. If Dr. Mitchell wisht to treat him, he should have been treated where he belonged. And Spielhagen, not Wieland, was the excuse for pulling in Robert Louis Stevenson on p. 22.

Over a dozen misprints came to my notice. The absence of a bibliography and an index of names is much to be regretted.

On the whole, Dr. Mitchell did his work very well according to his general outline and scheme. He gives a good idea of the development of the theory of the *Novelle* in Germany.

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The Indebtedness of Chaucer's Works to the Italian Works of Boccaccio. By Hubertis M. Cummings. Princeton Dissertation. University of Cincinnati Studies, Vol. x, Part 2, 1916.

This is a wide and tempting field. No one interested in Chaucer, interested, indeed, in the story of English narrative-development, can read the title of Dr. Cummings' dissertation without a quickened and pleasurable expectancy. We have waited long for a thorough discussion of this subject.

And, as we have waited, our requirements have increased. It

is no longer sufficient that passages of Italian and of English should be paralleled, however exhaustively, nor that similes should be pursued beyond the farthest bounds of Italy to a yet remoter source. It is not even sufficient for us that the passivity of Troilus' character, the resiliency of Pandarus, in both Boccaccio and Chaucer, should be argued with painstaking care, and proved by citations. Our thoughts have widened with the process of the suns. He who would command our allegiance as he discusses the indebtedness of Chaucer to Boccaccio must do far more than would have been accepted twenty-five, or even fifteen, years ago. He must present the line-parallels, indeed, and he must analyze the plot and character-borrowings, but he must do far more than that. There is a debt of the letter, and there is a debt of the method and the spirit, and a poet may repeat the words of another without tuning himself to the borrowed note, or he may alter the key of his being and doing under such an influence. Where did Chaucer stand at the moment when Boccaccio's two longer poems became known to him? What were his conceptions of narrative movement, of character-grouping and contrast, of suggestion, restraint, and irony, when the great Italian narrator's influence made itself felt? With what that was already in Chaucer, of technical and of spiritual, did Boccaccio unite or differ? Did the new incentive find or not find in the English poet something that was already stirring towards these ends?

That is what we would know. And he who would answer these questions must be familiar with far more than the text of the two poets. One does not qualify for a monograph on Henry James by James alone. Neither is Chaucer a simple or a dependent person, for all his plain habit and unassuming manner. The student who would enlighten us on the relations between these two masters of narrative must not only have read and thought long in the French romances and fabliaux and many another field; he must see his subject from the angles of comparative literature and of the developing technique of narrative. Moreover, to that meticulous care in collecting, sifting, and arranging material which is supposedly German he must add the synthetizing vision, the clarity and felicity of expression, which are characteristic of the Frenchman, to whom the possession of language is an hourly joy. If he is without this latter, then let not the "debt" of one great artist to another tempt his effort.

Dr. Cummings has passed slowly and carefully through the first of these duties, and reports his conclusions. He does not find evidence to support the contentions of Karl Young, C. G. Child, J. S. P. Tatlock, and Pio Rajna that the *Filocolo*, the *Amorosa Visione*, the *Ameto* or the *Corbaccio* was known to Chaucer. The arguments of these scholars seem to Dr. Cummings insufficiently based, and he sets forth with care his destructive criticism. The half of the book, nearly 100 pages, is then devoted to discussion of the *Filostrato* and the *Teseide*. A line-by-line consideration of Chaucer's verbal debt to the *Filostrato* is followed by a lengthy analysis of character-portraiture in the two poems, and here it is that Dr. Cummings falls short of his own ideal and ours. A critic who writes of Troilus' passivity—"No surprise will be occasioned by one's witnessing the decay of his resolution on absolute secrecy at all costs, when the cajolery of Pandarus comes to play upon it"—is not writing faultlessly. What shall we say of a writer who tells us that Troilus stood, "the sweet irony of youth revelling on his lips?"—that Cressida, "torn between the despair she felt for Troy and the vanity she felt at having the attentions of another gallant man, fell"?

That a piece of writing is a dissertation does not set it outside the pale of style. Simplicity at least it should possess, not pompous penury of expression. Dr. Cummings has given us a good deal of honest work in a limited portion of the wide field indicated by his title, and he has presented a small amount of conclusions, mainly negative, as to the shorter poems of Boccaccio and the "Lollius" *cruz*.

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Bibliography of the Dramatic Works of Lope de Vega Carpio based upon the Catalogue of John Rutter Chorley. By HUGO A. RENNERT. *Revue Hispanique*, Tome XXXIII, pp. 1-284.

The triumvirate of Spanish writers has fared badly at the hands of bibliographers. Cervantes has been served best, but as for Calderón and Lope de Vega, he who would study their works must first prepare his own bibliography or test and revise the information provided in the unsatisfactory publications of Breymann and Professor Rennert. In 1904 the latter published a version of Chor-